RESTORATIVE JUSTICE AND SOCIAL INCLUSION OF YOUNG PEOPLE: A TRAINING MANUAL

Project Result 1

www.digi-arts.eu

DigiArts

ABOUT THIS DOCUMENT

YEAR   2022
AUTHOR   Michaela Antoniou, Clio Fanouraki, Theo Gavrielides, Sabine Wiemann
DOCUMENT VERSION   Version 2 (final)
LICENSING   CC BY-SA
PROJECT NR.   2021-1-ES02-KA220-YOU-000028785

PROJECT PARTNERS

TABLE OF CONTENTS

TABLE OF CONTENTS

INTRODUCTION

The purpose of this document is to provide information and guidelines to youth workers who will be involved with the Digital Arts Dialogue – DigiArts programme. The structure of the present manual follows a linear development starting from, first, the DigiArts programme's objectives, second, the Restorative Justice theoretical and practical aspects and their link to the arts, third, the connection to theatre, fourth, digital technologies and digital drama, while there is a final section, focussing on Level5 training. The philosophy of the programme, and the at hand manual is based on the interdisciplinary perspectives and connections of Theatre, Restorative Justice and Digital Technologies.

The Project

THE DIGIARTS PROJECT AND ITS OBJECTIVES

In light of the recent pandemic and restrictions applying to the opportunities to meet other people in person, collaboration and dialogue among young people, in youth work and in counselling in general, has been suffering a great lack of quality, possibility and provision. Working experience and exchange with collaborating organisations and network contacts of the partners of the DigiArts project, have shown that creating an inclusive setting for young people to share their concerns, wishes and backstories in, has proven difficult in the last year.

The DigiArts project aims to focus on this "interrupted" dialogue and develop a qualitative and effective way for young people and youth workers to exchange in dialogue and cooperation and support each other in an innovative digital way. DigiArts focuses on developing an innovative and creative method for youth workers to foster social inclusion.

It is based on the Culture & Art for Unity (CA4U) pilot Restorative Justice project that was carried out by the organisation RJ4All in the United Kingdom and was awarded the first prize by the London Mayor's Culture Seeds competition in 2019. DigiArts uses the values of Restorative Justice (power sharing, equality, dignity, respect and involvement in decision making) as well as its dialogue-based practices to establish an inclusive environment for young people of various ethnic backgrounds, gender identities and social classes. Disadvantaged young people are invited to talk about their concerns, motivations and obstacles to others in a safe and inclusive setting, supporting intercultural

exchange between the groups and raising awareness for other youngsters' backstories, concerns and needs. The youth workers learn how to support the young people in transforming their concerns into an artistic creation using theatre, which is a multidisciplinary form of art as it is constituted from text (literature, poetry etc.) and the spoken word, sets, costumes and visual arts, music, sound and soundscapes, light and light design. All these artistic elements of theatre can be developed and performed digitally in the form of videos, photos or digital drawings and designs, which can be exchanged with other young people.

This project provides youth workers and other professionals in this area with an opportunity to broaden their methodologies and adjust their work attitudes to Restorative Justice values in order to foster a dialogue of cooperation and mutual understanding among young people. Thus DigiArts will improve the current practices of youth workers and enhance their competences regarding sensitive topics in youth work. Youth workers will learn to incorporate Restorative Justice values into their attitudes and implement this approach via creative art tools in their work with young people. This will provide them tools which will help them to promote a dialogue among different groups, thus foster inclusion and increase acceptance towards diversity, differences of gender identity, social class and migrant backgrounds on a local, regional, national and European level by enabling youth work professionals to adopt and implement a new and innovative approach to tackle sensitive and conflicting topics with young people. It will allow youth workers to broaden the reach of their work and provide support and help for more young people, even including youngsters who are not able to come to a counselling or intervention in person.

The DigiArts project aims at enabling young people to use their creativity and imagination to interact and collaborate with their peers and share their concerns and worries

with others. This artistic approach is expected to support them in an open and artful way, while increasing awareness regarding the advantages, challenges and risks of digital work.

PART ONE

RESTORATIVE JUSTICE: THEORY AND PRACTICE

1 Introducing Restorative Justice and its ooportunities for youth work

There is no universal definition of Restorative Justice (Restorative Justice), neither is there an agreement on the context Restorative Justice ought to operate in (e. g., Braithwaite, 2002; Gavrielides, 2008). Gavrielides (2007; 2021) understood Restorative Justice as "an ethos with practical goals, among which is to restore harm by including affected parties in a (direct or indirect) encounter and a process of understanding through voluntary and honest dialogue" (p. 139). The term ethos means "a way of living. It is a new approach to life, interpersonal relationships and a way of prioritising what is important in the process of learning how to coexist" (Gavrielides 2007, p. 139). Braithwaite (2002) and McCold (1999) stated that the principles underlying this "ethos" are victim reparation, offender responsibility, and communities of care. McCold argued that if attention is not paid to all these three concerns, then the result will only be partially restorative.

In a similar vein, Daly (2006) said that Restorative Justice places "an emphasis on the role and experience of victims in the criminal process" (p. 7), and that it involves all relevant parties in a discussion about the offence, its impact, and what should be done to repair it. The decision making, Daly said, has to be carried out by both lay and legal actors. According to Gavrielides (2007), "Restorative Justice adopts a fresh approach to conflicts and their control, retaining at the same time certain rehabilitative goals" (139).

Despite the definitional ambiguity of restorative justice, there is consensus that its focus is on restoring harm recognized as a complex phenomenon, including experiences, motivations, interactions, social roles, conflicts, needs of all parties which cannot be limited in the schematic rigidity of standards.

This represents a huge opportunity to apply Restorative Justice within the youth field
- involving different levels of social and institutional relations
- not setting limits on applicability in relation to harm
- promoting the active participation of youth and youth workers.

Furthermore, at the local level, the involvement of volunteers in the community, properly trained, offers the opportunity for greater participation of young citizens in the judicial process, for a wider exposure of the community to non-violent conflict resolution skills and the reduction of costs for the programme.

At a transnational level, looking at the experience of the more "integrated" systems in which Restorative Justice is quite well understood, known, facilitated, and put into practice although with the different modalities of application, we find common elements, useful to understand the opportunities to expand the vision and application of this practice:
- The direct involvement, in the implementation, of more decentralized levels of government, in collaboration with public and private partners at local and national level
- the use, in addition to criminal offenses, in social conflicts (with funding and implementation methods that seem to be generally easier).

In the context of DigiArts, we asked what opportunities does the application of Restorative Justice present for especially in relation to spreading knowledge, awareness and empowerment among youth and youth workers?

Emerging ideas focus primarily on:
- Development of good practices, models, and standards
- Training of youth professionals
- Improvement of communication between the various institutional levels
- Community awareness and involvement campaigns.

Alongside this, it is certainly necessary to provide the establishment of a central and official coordination body, as well as guaranteeing greater political and administrative independence for Restorative Justice programmes and greater central government support for local action.

To promote a wider dissemination and use of this tool it is important, from the transnational to the local level:
- The development of legislative support for public resources in support of the Restorative Justice movement, based on the evidence of its impact
- The commitment - at the system level - to offer citizens access to local community-based Restorative Justice practices as first choice for dealing with harm and inequality
- The development of multiple hybrid forms of intervention that mediate between the strengths and limitations of individual Restorative Justice interventions
- Strengthening the community and civic responsibility by increasing involvement in community-based initiatives
- Application of Restorative Justice principles and practices in school and other educational settings including universities
- Increased use of Restorative Justice principles and practices in the workplace

Finally, particular attention should be paid to how to set up open and flexible structures, techniques and models that can be shared by more countries and that allow the measurement and evaluation of Restorative Justice practices and results over time.

To sum up, Restorative justice brings together parties who have been affected by a form of harm and gives them the opportunity to share their experiences in a way that can facilitate understanding and empathy (see Gavrielides 2007; 2020). Some describe Restorative Justice as a way of taking the conflict away from the organisations and into the hands of the individuals who have been affected. Restorative Justice is all about communication.

2 Practical methodologies for application of Restorative Justice

Restorative Justice offers a series of alternative programmes, both in the rehabilitation and in the remuneration approach (Bazemore and Walgrave, 1999; Braithwaite, 1997; Gavrielides, 2008), as a sort of "umbrella" that includes different types of intervention in a context of criminal justice.

The Restorative Justice Paradigm, which can be declined in different theoretical approaches and specific programmes, is based on three characters:
1. the offender, who needs responsibility
2. the victim, who suffered the damage, who needs reparation
3. the community that needs reconciliation.

offender (and supporting members)

victim (and supporting members)

community
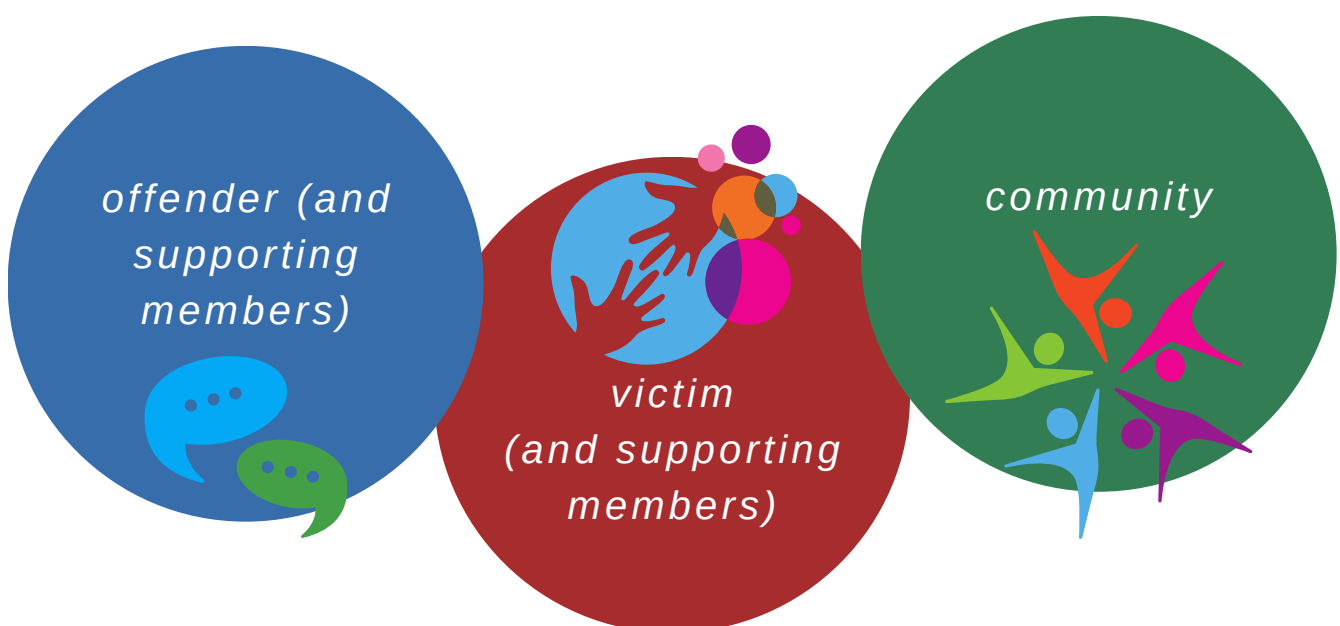
In the restorative paradigm these three involved parties meet, but, according to the specific situation and event there are different and flexible applications of the Restorative Justice practices. If only two of the three areas intersect, or if the programme acts in only one area, there is medium or partially restorative programme.

There are partially restorative programmes, which concern only one of the actors (offender, victim, or community), and which include work with the offender's families, family-centred social work, community work, work exclusively with the offender: responsibility is central in these programmes.

Restorative Justice's implementation methods include:
- Victim / offender mediation
- family group conferencing,
- community group conferencing,
- peace-making circles.

The programme, in its planning, must consider, in the selection of one of the mentioned forms: the territory of implementation, the local community, the fracture of social relations that has produced suffering.

The underlying practice of these forms is Restorative Dialogue (RD), in which the parties can safely speak and listen. This requires:
- Suspension of the judgment
- Openness to listen on what the other have to say, even if you do not agree with it
- Humility and compassion
- Transformative impact on relationships
- Relationships that place the conflict in a personal context (on both parties).

RD practices can include 1 to 1 Dialogue or Dialogue in a group, without a facilitator, or 1 to 1 Dialogue or Dialogue in a group with the presence of a facilitator.

Where the facilitator is present, he speaks little, but is totally emotionally present, intervening only when necessary. Certainly, it is essential that the facilitator can offer a deep and empathic listening, to honour the personal stories of all, to value the power of silence, to pay attention to the language of the body, mind, and heart, and above all know how to communicate warmth and safety in dialogue.

Here, we make reference to some key Restorative Justice practices:

2.1 Victim/Offender Mediation (VOM)

VOM is one of the best known and most used Restorative Justice programmes, especially in North America and Europe.

Effective programme design is the most challenging and critical step: experience shows that often, however, this phase is underestimated.

When planning a VCO programme it is important to define:
- objectives: if, by definition, the VCO programme is founded on the primary objective of providing a conflict resolution process that is perceived as fair to both the victim and the offender, each local programme, however, must identify which secondary goals are important to the community, such as crime prevention, offender rehabilitation, victim assistance, community conflict resolution, victim empowerment, victim reconciliation or an alternative to incarceration.
- any community / system support
- sources of funding
- target population
- information systems management
- training of mediators.

In organizing a VOC programme, crucial aspects must be considered for the success of the process:

- the admission of guilt by the offender
- the voluntary consent of the parties (even for the offender it should not be coercive)
- the provision of face-to-face meetings between the victim and the perpetrator of the crime
- training and neutrality of mediators.

Key actors should include judges, prosecutors, defence lawyers, correctional staff; victims' advocates; probationary personnel, victim services, political representatives of the city, religious, neighbourhood referents, and civic and business leaders. The analysis of the key actors must evaluate how each of them can significantly influence the development of the programme.

The creation of an advisory committee can also significantly contribute to the effectiveness of a victim of crime mediation programme. Its structure may vary, depending on the nature of the context and the needs of the programme, involving a victim who participated in a VCO, an offender who participated in a VCO, community youth workers, representatives of the judiciary or the judicial administration, police officers, victim service workers, social workers, health workers, representatives of the media community, schools, churches, etc.

The aim

The main purpose of the VOC is to create a conflict resolution process that actively involves the victim and perpetrator of the crime, to:

- repair the emotional and material damage caused by the crime
- give the two parties opportunities to discuss the offense
- express feelings
- develop together, victim and offender, a path to address and resolve the damage caused by the criminal event.

The motivation to participate

Among the main motivations of the parties to participate in a conference, there is, for both the victim and the offender, that they want/can express their feelings and speak directly with the other person, as well as they can play an active role in the resolution of the problem (which, very often, seems to be denied within the criminal justice system).

Alongside this, there are some obvious altruistic reasons, such as "wanting to repay the damage" for the offenders, or "wanting to help the offender" for the victims.

Finally, there are also elements of duty for both, victims, and offenders: duty towards the other party, towards family, towards society.

However, there is never any kind of coercion of victims or offenders to attend conferences.

Case Study: Racially motivated Attack (at a college)

According to a Case study reported by West Midlands Restorative Justice HUB, during a class debate in relation to terrorism, the victim made a comment that was found to be racist by the offender, who then attacked the victim.

The first steps

The case was referred to the West Midlands Restorative Justice Hub and all details were collected by the relevant police officer.

After the evaluation of appropriateness of the Restorative Justice path, the victim (and his father) was called, and accepted a meeting; the approval of the parents (present at the meeting) was requested as the victim was a minor.

Subsequently, the mother of the offender and the offender were called, and arrangements were made for a meeting, in which the parents gave their permission (being the offender also a minor).

Preparation

In the meeting with the offender and his mother, the initial assessment was carried out: the offender expressed full responsibility and acknowledged the effects on the victim. The perpetrator explained that at that moment he was angry because he believed that the victim had insulted his religion, showing awareness that, even if he had been, he had no right to attack him. The offender believed that communicating with the victim would motivate him not to repeat offense, as well as allow him to apologize.

Later the 2 mediators met the victim and her father, informing that the offender's mother was sorry for what had happened, and she wanted her to know, that the offender wanted to apologize; the victim then agreed to direct Restorative Justice.

Since the incident took place in college, it was decided to organize the meeting there, involving the tutor of both students, with both parties and their parents agreeing.

The victim and the offender were met several times to make sure they were both fully prepared for the face-to-face meeting.

Direct meeting

On the day of the face-to-face meeting, a practitioner met the victim in college, summarized what would happen, and set up the room.

The second practitioner met with the offender preparing him for the meeting.

The college tutor was present during the meeting.

After a presentation by everyone in the meeting, the rules for the meeting were reviewed.

The victim explained how the incident had affected him, angered him, and affected his behaviour, discussed with the offender, exposing the effects on his feelings and upbringing.

The offender was able to apologize and explain his thoughts regarding him before and after the offense, and how he felt when he heard the information the victim told him.

The two sides reached an agreement to try to resolve any problem if a disagreement arise between them in the future.

Feedback

After the meeting, the offender discussed on how the execution of the trial made him realize the impact he had on the victim, he realizes the consequences of his actions apart from the physical harm.

The victim stated that he needed to get this and that he now felt a sense of relief after the offender's excuses.

2.2 Family group conferencing (FGC)

FGC engages the community of people most affected by crime (the victim and offender and their family, friends, and key supporters of both parties) in deciding whether to resolve a criminal or delinquent act.

This practice was initiated in New Zealand, where it is currently used for most juvenile offenses. It was then adapted by the police force in Australia and introduced in the United States.

It is often used in the juvenile justice process, but it can also be used after judgment to address unresolved emotional issues or to determine specific restitution terms. The process has been used in some adult cases, for some crimes such as theft, arson, minor assaults, drug offenses and vandalism.

Family group conferencing is implemented in schools, police departments, probation offices and neighbourhood groups. Some programmes are implemented within a single agency, while others are developed in collaboration between different agencies. In some countries the FGC is run by the police (in parts of Australia and England), in other countries by juvenile courts (South Australia), in others by the welfare system (New Zealand), and in some countries by other organizations using community facilitators (Queensland in Australia, the Netherlands).

The aim
Family group conferencing aims to offer to the victim the opportunity to be involved in the discussion on the crime and the proper sanctions, and at the same time to increase the perpetrator's awareness of the human impact of his behaviour and take full account of his responsibility. The involvement of key supporting people, then, allows both parties to reconnect to the main support systems of the community, as well as to assume collective responsibility for the support system

of the offender also in relation to his future behaviour.

The motivation to participate
Especially in the case of family group conferencing with juvenile offenders, the result of different studies showed that families of offenders are more frequently and actively involved in the judicial process when attending a family group conference, compared to standard judicial processes (Maxwell and Morris, 1993).

In this practice, the family plays a crucial role, especially in the life of a minor offender: the intervention of Restorative Justice therefore has great potential to strengthen the responsibility of both the family of the offender and of the victim.

Crime perpetrators and victims consider them useful, and there is a positive result in respecting, by the offenders, the agreements reached during the conferences, as well as in the reduction of fear for many victims.

Finally, they help building community skills in conflict resolution and participatory decision making. In fact, having a wider audience of participants, they are potentially involved in the reintegration of the offender into the community and in the empowerment of the victim.

Case Study: Vandalism at school

Adam, a 15-year-old high school student who strongly sympathized with neo-Nazi ideas, had committed vandalism at a weekend party in his school.

In the first contacts with the mother (Adam was a minor), details about their history were collected: the family had moved to Hungary from Romania; the mother had two other older children, one was 26 years old and had been jailed for aggravated assault and beatings, the other son, aged 23, had a child who was raised by the other parent; her husband had died years ago.

Her mother knew about the vandalism, and she had talked to Adam about it, warning him not to do it again; she admitted that she knew that Adam had already gotten into trouble during the holidays and she feared it would cause more serious problems. She had constantly warned him not to speak negatively of the Roma community.

Adam explained how one night after a party, while he and his friends were on their way home, he destroyed a waste container. He pointed out that his friends were not involved in this act. When asked why he did it, he only replied that he was very upset because there was a group of different Roma across the street. Adam said they didn't hurt him; he was just annoyed that they were physically too close to him.

The mother reported the same behaviour in other previous situations.

Adam's mother argued with her son to abandon these radical ideas. However, she was also aware that he was behaving this way because of the family situation - one of his brothers was in prison and the family was falling apart.

Feedback

In this case, the in-depth analysis carried out with the boy, the mother, the schoolmates, and the teachers revealed the lack of attention on the part of the family members for the boy.

In Restorative Justice's path, in addition to the relationship work towards the community to which he belongs and the ROMA companions, the involvement of the mother is central, for the reconstruction of a positive relationship between the two, in terms of positive influence and support from her to let the boy express himself differently and develop self-esteem.

2.3 Community group conferencing

In this practice, community members are involved in Restorative Justice's programme. Developed in the 1920s, it has continued to be used in the United States, especially in San Francisco and Vermont (Bazemore and Umbreit, 2001). Community group conferencing usually involve adults' author of non-violent and minor offenses. More recently, they have been used with underage offenders and consist in meetings between a small group of citizens and the offenders, to participate in the preparation of sanctioning agreements with offenders, monitor compliance and submit compliance reports to the court.

The aim
Citizens' communities can be directly involved in the judicial process, providing significant "community-driven" consequences to criminal actions.

Participants help determine the details of reparation in an agreement that repairs the damage and fosters positive accountability and reintegration.

The motivation to participate
In this practice, the possibility of representing the community that is most widely affected by crime plays an important role.
In this type of programme, community members have interests in the community, and thus promote safety, accountability, and reintegration for all involved parties.

The basic idea is the ability of common justice to express the power and values of the community.

Case Study: Racially motivated attack in the city

The case concerns a man of African descent who was the victim of a racial background attack, on the streets of a big city, by two men who have launched racist insults and uttered the phrase "go back to your country". Called by a witness, the police collect statements from the victim and other witnesses. The racial matrix of the aggression is confirmed. The neighbourhood community begins to express anxieties and fears due to the increase in episodes of this type

A community group conferencing can be adopted, in this case: after the preparatory phase (selection, information and agreement with participants; meeting with victim; meeting with offender) a citizen panel meet the offender to discuss the nature of the crime and the negative effects it has had on the victim and the community.

Citizens, victims and offender can propose a series of sanctions are proposed, which are discussed with the offender and the victim, until a fair and acceptable agreement is reached.

2.4 Circles

Circles have been widely used in schools (Mirsky, 2007, 2011; Wachtel & Wachtel, 2012), in industry to involve workers in achieving high production standards (Nonaka, 1993), and then, since 1992, in the justice, to involve community members in deciding how to deal with a law breaker (Lilles, 2002).

The Circles were initially used in the United States, in traditional criminal justice, since 1996 in Minnesota. They are now used throughout North America and other parts of the world for both minors and adult criminals, in different types of crime and contexts.

The aim
Like VOM and FGC, the Circles also offer a space for the meeting between the victim and the offender, but they also involve the community in the decision-making process.

Community participants can range from justice system personnel to anyone in the community who is touched by the crime: all participants - the victim, the victim's family, the offender, the offender's family, representatives of the community - during the process speak around the circle, passing each other a "talking piece".

The motivation to participate
Circles are a versatile Restorative Justice practice, to be used proactively, to build communities, or reactively, to respond to mistakes, conflicts, and problems.

The important elements of the circles can be identified in: the willingness to change, the participation of the offender in the community and the support system. The focus is on the sense of community, promoting shared responsibility where all parties work together to find constructive solutions.

Despite the few studies conducted on their effectiveness, Circles are mostly seen as a fair process that allows each person to have a voice and work together to find a solution, and as an effective strategy for building relationships and strengthening the community.

Unlike conferencing, the issues addressed concern larger communities and social issues.

Case Study: School discrimination

This case happened in a school where the majority of the pupils were Roma. The conflict has emerged between the Hungarian Roma pupils and the Romanian Roma pupils.

Prejudices and stereotypes have degenerated into such a great conflict that a social worker had to intervene.

Considering that many students were affected by the negative environment, group activities were chosen as a method to solve the problems.

If the conflict is very violent, verbally or physically, the children who are most responsible for escalating it (the "troublemakers") should be removed from the situation and follow individual sessions with professionals.

RESTORATIVE JUSTICE ART FOR YOUTH WORK AND MENTAL HEALTH

1 Therapeutic forms of art, youth and mental health

There is a growing body of evidence that Restorative Justice and art can have a healing but also community cohesion effect within youth settings. Erickson & Young (2010) confirms that community arts programmes are conceptualised by providing opportunities in marginalized communities to explore self-expression and encourage self-esteem as well as emotional development, necessary to implement restoration. Art therapy practices is an effective solution when working with teens and supporting their identity perception issues, recognising interpersonal relationship needs and addressing mental health problems. These protective factors are achieved through self-image reproduction and emotional development course (Hartz & Thick, 2005).

During these sessions, young people are able to explore their risks by focusing on aspect that they can control instead of their initial responses to triggers, potentially change the outcome of the circumstances leading to offending behaviour by recognising the potential of self-control and focusing on alternative options when in similar situations. By delivering the artwork participants are able to detect their initial response to triggers and modify the course of the situation. They develop new awareness, that by accepting the potential of self-control and emotional self-sufficiency, they are improving self-esteem, self-confidence and reducing their risks of reoffending (Erickson & Young, 2010).

According to Hartz & Thick (2005), the art therapy programmes are sufficient when engaging with adolescents in juvenile systems. Biologically, a high level of cognitive creative forces is programmed/available to explore, particularly when building coping mechanisms at the young age, therefore, if directed appropriately, it could be channelled as a sequence in processing identity development as well as reflecting on behavioural concerns and mental health productivity. When engaging in these activities, young people are able to communicate their emotions while using solid expressions therefore release some level of conditional pressures/anxieties. The created therapeutic space trough the symbolic dialogue allows them to reload emotional distress, increases their self-awareness and supports in questioning their disrupted self-image perception (Persons, 2009).

The recovery theory suggests (Drennan, 2018) that established alternative trajectory - creative programming, when working with individuals with distinctive or mild mental health conditions, enables these participants to change their cognitive perception of self and empowers self-awareness and self-control, therefore reducing the risks of reoffending. The main objective for personal recovery is their illness responsibility acceptance therefore reclaiming control over the circumstances leading to the offence. The ownership of the illness and responsibility taken reduces the need to justify ones offending behaviour consequently supporting risk management for the future re-offending. Thus, creative programming in forensic/mental settings could implement the Restorative Justice process when working with individuals with mental health needs as the Restorative Justice approach focuses not only on harm caused to the victim, but as well as the recognition of offender's harm which essentially leads to offending behaviour (Drennan, 2018).

The personal recovery theory is built (Drennan, 2018) within the perspective of supporting individuals to better themselves in social setting by recognising and familiarising

with their mental health condition characteristics therefore predicting individual patterns and concluding higher accountability for one's harmful actions and re-offending. The personal recovery, also known as conditional adaptation, is different for clinical recovery as it is focusing on self-awareness, self-acceptance, purposeful activity, personal targets development therefore ownership of one's behaviour when dealing with mental health cognition instead of focusing on clinical recovery (Drennan, 2018).

Some art programmes contribute to increased participants' curiosity to continue with formal education while other support in tackling addiction and community reintegration needs. Research team led by RAND Europe in partnership with ARSC UK and the University of South Wales are implementing IOMI (Intermediate Outcomes Measurement Instrument) toolkit commissioning to measure the desistance progression for arts and voluntary organisations. Although it is yet to be published, it is extensively trialled by piloted organisations. It is outlined that the components leading to desistance are not just cognitive processes or external structural factors but as well as social/human capital. While art and other cultural programmes are not able demonstrate direct impact on reducing re-offending, it helps building self-confidence and responsibility and abilities to engage with other in a constructive matter.

The art programmes are linked to improvement of self-managing in custody and better communication with other participants and staff members (Ings & McMahon, 2018).

2 Restorative Justice Art

There is a growing consensus that art can be a powerful tool in Restorative Justice processes. This is, in part, due to the therapeutic nature of art — art, as an introspective and expressive endeavour, can encourage emotional processing and the kind of active and productive healing that Restorative Justice aims towards.

So what is Restorative Justice art? Let's try and define Restorative Justice Art, but just like Restorative Justice we should move beyond labels and avoid the mistakes of the past. Restorative Justice Art is a process and an experience. Just like the thrill of driving, if you have never driven yourself, then it is impossible to experience or understand its impact on you. The Mental Health Maters[1] project run by the Restorative Justice for All International Institute and funded by Erasmus implemented Restorative Justice Art in mental health settings (Gavrielides, 2022).

Restorative Justice Art can be empowering and open the channels of communication and power sharing. Through simple steps and the expression of emotions, Restorative Justice Art can achieve what the medical model cannot. It can heal and it can restore.

Two of the key messages that came out of the project is that Restorative Justice Art can be a power tool that can achieve mental health objectives in all settings but especially within mental health institutions, the criminal justice system (e.g. prisons and the secure estate) and other clinics where the wellbeing of patients is pursued.

The second key message is that Restorative Justice Art can be painful and may lead to unexpected risks. That is why it has to be done with responsibility.

I have written repeatedly about the need to carry out any form of Restorative Justice with care and responsibility (Gavrielides 2018; 2017; 2016; 2015). We must avoid making unfounded claims and we must practice it according to its principles. Where there are cases we see power imbalances, then we must be extra vigilant and indeed trained to deal with what may.

MHM is not the only project that implemented Restorative Justice art. In fact, there are several organisations that have created programmes that integrate art and Restorative Justice in and around the criminal justice system: Young New Yorkers, the Prison Arts Collective in California, a programme in Nashville, the Mural Arts Programme in Philadelphia, the Justice Arts Coalition, a nation-wide project, Transform/Restore Brownsville, and Project Reset in Brooklyn, among others (Murali, 2020).

Another example is the Geese Theatre Company that is reported in "Arts, culture and innovation in criminal justice: guide for commissioners" by the National Criminal Justice Arts Alliance, which explored themes such as asking for help, connecting with others, letting go of negative beliefs, goal setting and developing new skills. The projects used active exercises, role-play and theatrical metaphors such as mask and an exploration of cognitive behavioural models. In order to prove that the project was very successful, we will mention the project participants' estimations regarding their experience:

"I had 8 years in mental health with nothing that helped – Geese gave me techniques to help me help myself..."

"It made me see the positives in my life ... it's built confidence – having confidence helps me do my sentence and pursue other things when I leave."

"I've had 15 positives after that course for going more than normal duties, like helping. I've put it into action. Like when staff said they thought I was gonna punch someone in the face last week – they said they had their hands on their alarms but then I didn't. I clenched my fists and had the lump in my throat and would normally go wild but didn't and felt so proud of myself."

Restorative justice can be materialised through theatre, poetry, music, drawing, film, drama, music and exhibitions. Arts take place in education, health and offender management programmes. They are also self-practiced (in-cell for example) with extraordinary results. Using an asset-based approach, arts and creativity can support improved wellbeing, awaken an interest in learning, develop employability skills and can help people build new positive identities. Engaging in the arts can also lead to new skills and employment opportunities, as well as equipping participants with a desire to actively engage in their community and culture.

Theatre, music, dance, visual art and creative writing have a long tradition of successfully empowering offenders and ex-offenders to turn their lives around, helping to prevent reoffending (Parkinson, 2016).

There is a growing body of evidence that demonstrates the positive impact of the arts in educational settings in engaging, motivating and providing opportunities for people to develop new skills, as well as discover new ways of behaving and relating to others. Previous research has demonstrated the clear contribution that the arts can make in supporting the pathways to desistance, in particular by improving mental health, addressing drug and alcohol use, improving individuals' ability to maintain strong relationships with families and children and reversing negative social attitudes (Hughes, 2005).

In summary, the evidence base for the use of Restorative Justice Artin youth settings demonstrates that:

- Participation in Restorative Justice arts activities enables young people to begin to redefine themselves, an important factor in desistance from crime.
- Restorative Justice arts projects facilitate high levels of engagement amongst youth. Engagement in Restorative Justice arts projects has also been shown to lead to greater participation in education and work-related activities.
- Restorative Justice arts projects can have a positive impact on how young people manage themselves during their education, particularly on their ability to cooperate with others – including other participants and staff. This correlates with increased self-control and improved problem-solving skills.
- Engagement with Restorative Justice arts projects facilitates community cohesion and promote a sense of empowerment
- Restorative Justice arts projects are responsive to participants' individual needs. Current policy documentation on commissioning services to meet young peoples' needs highlights the importance of responsiveness in meeting diverse needs.
- Restorative Justice arts projects provide safe spaces for young people, educators and youth workers to have positive experiences and begin to make individual choices in a safe space where power is shared.
- Finally, there is evidence from a range of Restorative Justice arts projects showing their effectiveness in improving mental wellbeing and supporting recovery and rehabilitation from mental health problems. The evidence base also demonstrates the value of integrating art therapy within existing treatment programmes in order to improve their effectiveness.

PART TWO

ARTS AND CREATIVITY IN YOUTH WORK

Arts and Creativity

The arts in youth work are frequently used "as a means of expression, experimentation and identity formation" and "as a framework for education" (Howard, 2017, section 2, para 1 & 7). Numerous projects on youth work, the arts and artistic creativity have been carried out as independent initiatives as well as within the framework of Erasmus+ projects on local, regional, national and international levels, aiming to aid young people explore their creativity (Reicherts, 2015).

In principle, the arts in youth work:
- Enables the young participant to explore alternative ways of communicating
- Encourages ideas that are personal and inventive
- Makes a vital contribution to the development of a range of intelligences
- Is life enhancing and is invaluable in stimulating creative thinking and in promoting capability and adaptability
- Emphasises the creative process and ensures that the work is personal and has quality
- Ensures artistic expressions are valued, self-esteem is enhanced, spontaneity and risk-taking are encouraged, and difference is celebrated.

The indicative projects that are collected by the partners of the DigiArts project (p. _), show that the arts have started to be a part of educational strategies. And, even though "youth work still struggles to find a secure place within national and local youth provision" (Davies, 2021, p.2) –a fact that was fortified during the Covid-19 pandemic, it seems that the future developments seem prominent.

The DigiArts project, which was indeed triggered by the Covid-19 pandemic, will be a strong addition to these initiatives by combining Restorative Justice's values with the multidisciplinary tools that can be provided by theatre in order to educate youth workers and to approach young people. As Marvin Carlson states, "the origins of what is today called theatre go far back before recorded history". Theatre, as an art form, combines activities that have been "developed in countless different ways in different communities and cultures, resulting in the modern world in a vast array of theatre and theatre-related forms" (Carlson, 2014, p. 1). Therefore, theatre is an all-encompassing art because it comprises all arts, namely literature, music, dance, painting, sculpting and all the fine arts via set design, costumes and lighting.

This notion of theatre as a "total work of art", a Gesamtkunstwerk, was an idea developed by Richard Wagner since 1849 and until 1952. It opposed the split between the arts, Zersplitterung der Kűste, and had social and political implications because it acknowledged that the arts and theatre in particular can "serve the 'higher' purpose of 'education' and the refinement of man" (Fisher-Lichter, 2008, p. 202). This, of course, also delineates that the notion that the arts have the quality to aid human being's development is not a novel one.

Going back to theatre, however, it must be noted that during the last quarter of the 20th century and until today, performance and performative aspects have gained an ever-greater prominence (Carlson, 2014, p. 59), and have expanded and broadened theatre's tools. Thus, next to literature, music, dance, and the fine arts, cinema and all cinematic forms make an exceptional addition or even an integral part of performances, and various performative aspects have come to extend theatre's scope by incorporating digital material in performance and/or on stage.

Moreover, performance's social and cultural concerns and its focus on identity and gender issues, which have been themes and problematics intrinsically linked to the birth of performance (McKenzie, 2001, p. 7-14), will provide the space to address young people's desires, aspirations and needs.

The DigiArts project will focus on ancient Greek drama, and particularly the play The Trojan Women by Euripides. The theme of the play which focusses on war, captivity, migration and the 'other' is linked to young people's concerns, but it also approaches contemporary and pertinent civic, social and cultural problematics. The function of the chorus, as an intermediary between the characters of the play and the spectators, can initiate forms of artistic expression that can span from music and dance to poetry and comics. Moreover, the state of catharsis, that is integral to ancient tragedy, can be associated with Restorative Justice's values (Gavrielides, 2021).

Within this framework, theatre and performance can bring together young people and youth workers who are interested in different art forms. It can give them the liberty to express themselves, think creatively and address contemporary problematics through the values of Restorative Justice.

PART THREE

USE OF DIGITAL TOOLS AND METHODOLOGIES IN YOUTH WORK & ENHANCING CREATIVITY

1 Applied Restorative Justice values within digital theatre / drama and arts processes

Creativity through digital theatre and arts enhances Restorative Justice values, stances and skills into youth work effectively, such as power sharing, decision making, equality, diversity and respect. In this session, it would be discussed how digital forms of theatre making and arts can be applied as a creative approach to Restorative Justice topics and case studies.

The general term drama and theatre for youth work includes all forms, genres and techniques of drama and theatre using Digital Technologies. Digital drama and theatre for youth is both an art form and a creative, multi-purpose teaching and creative methodology for drama and theatre itself or for other subjects and cognitive areas. In this guide, the application of Digital Technologies refers to the holistic approach to drama and theatre in Youth Work, as an art form and learning tool, but also to specific forms or subcategories of the subject in which the confluence of digital technologies, drama and theatre leads to more or less technologically advanced actions and requires different types of digital equipment (e.g. use of digital camera, smart mobile devices, digital games, digital editing programs, digital scenography etc.).

"Theatre/drama using Digital Technologies refers to the multimodal tool of theatre/drama, which can make use of computers, projection screens, mobile phones, smart mobile devices, digital cameras and cameras, and any digital device or accessory. It is an art form and a teaching approach that utilize theatre and drama to make creative use of Digital Technologies rather than a spectacular or technocratic introduction to theatre education.The integration of digital media in the teaching of theatre is studied alongside the promotion and preservation of the key characteristics of drama in education, as they are summarised in human interaction, physicality, collectivity, the cultivation of imagination and learning through kinesthetic and experiential experiences" [Fanouraki, 2016: 22-23].

The integration of Digital Technologies in drama and theatre enriches, enhances and redefines the forms of theatre as it enables young people to be able to apply them by creatively using digital technologies (dramatization, devised theatre, performance, digital performance, online performance, etc.). In other words, by applying the above forms and genres of drama and theatre, digital photography, filming, the use of the computer and the Internet (Web 2.0), the use of the projector and other projection devices, smart mobile devices and other digital technologies are put into practice. At the same time, in the context of drama and theatre, the participants can be guided in the design and implementation of creative short films, videos and documentaries, group or individual script writing, the creation of basic forms of animation, the parallel use of language and scratch software, digital games and the production of a digital portfolio of photographs with or without accompanying text, etc.

The introduction of Digital Technologies in drama and theatre opens a contemporary dialogue on the notion of physicality, kinesthesia, human interaction and communication both in the context of live performance or events using digital

technologies and in the context of forms of online drama and performance (on line drama, digital performance, web based performance). Such digital theatrical forms shift the notion of physicality and 'presence' into another sphere, into another 'space', where presence or physicality can again be felt, but the structure and design of the drama changes (mixed forms of live and web-based performance, on line drama with live forms of participation in it, video-conference in the context of the performance or course, etc.).

Digital technologies enhance the use of the symbol, considered as a key building block of drama and theatre, through the virtual environment. Jannet Murray in her reference book Hamlet on the Holodeck. The Future of Narrative in Cyberspace, which follows Brenda Laurel's reference book Computers As Theatre, drawing on Coleridge's quote about the suspension of disbelief, points out that, when we enter a fictional world, 'we do not so much suspend disbelief as cultivate belief'. Murray states that digital environments create new opportunities for the practical application of this active cultivation of belief and explains how an object can be seen as real when it gains functional use in the virtual environment (see Murray 1997, 110-111; Fanouraki, 2016, 27-28).

The aim of the thematic unit is to introduce youth workers to basic concepts of digital drama and theatre and the assimilation of the creative immersion of Digital Technologies in theatre and drama, enriching the processes of production and creation and the final product-result, whether it is a performance, an event, a digital arts project using Digital Technologies or a creative video, an online performance, etc. The specific objectives of these digital processes are to understand the diversity of subject matter, learning and aesthetic motivations that are fostered when drama, theatre and Digital Technologies become a pole pivoting on contemporary Restorative Justice and respecting codes of ethics in the use of technology.

DIGITAL STORYTELLING WITHIN DIGITAL THEATRE AND ARTS

Digital storytelling has been creatively integrated as one of the forms or techniques of ICT which provides the facilitator with the possibility to create individual or group narratives using a variety of digital media, mainly through the use of photography or moving images, accompanied (or not) by voice and sound, as well as through the use of digital storytelling environments or systems on the computer and applications of smart mobile devices, etc.

In the context of drama and theatre in youth work, digital storytelling dynamically enriches the concept of narrative:

- either simple storytelling or storytelling with simultaneous representation or dramatisation of a realistic or fictional story, a myth, a fairy tale.
- a story that introduces the participants to the drama and which may result from improvisation, personal experience or be based on a written source (theatre text, literature, cinema, etc.).

Digital storytelling enables both the student and the teacher to enrich their role as narrator as they can use:

- a recorded action
- a soundscape
- a screen projection
- improvised or known recorded melodies to narrate a point in the story (start, middle or end of the story).

At the same time the digital narrative can be a powerful stimulus for the beginning of the drama and as a stand-alone digital material it can be the beginning of the action or the final product of the drama.

DIGITAL PORTFOLIO

The creation of a digital portfolio using photography, sounds and narratives (composed or fragmented) offers a variety of possibilities for digital storytelling at all stages of preparation and creation of theatre and drama actions. A photo-scenario, a video with experimental sound or a recorded voice can be the pretext of a lesson or can be integrated in the context of a digital theatre performance.

The photographic, filmed and audio material can also come from;
- the application of dramatic exercises, i.e. where students then record their action,
- or from free or guided individual action and their own individual or group projects of their own free choice. Additional digital technologies that foster digital storytelling in drama and theatre are wireless headphones (for audio narrative playback), Web 2.0. technologies and social media, recording and creative audio and video playback programs from the computer or smart mobile devices.
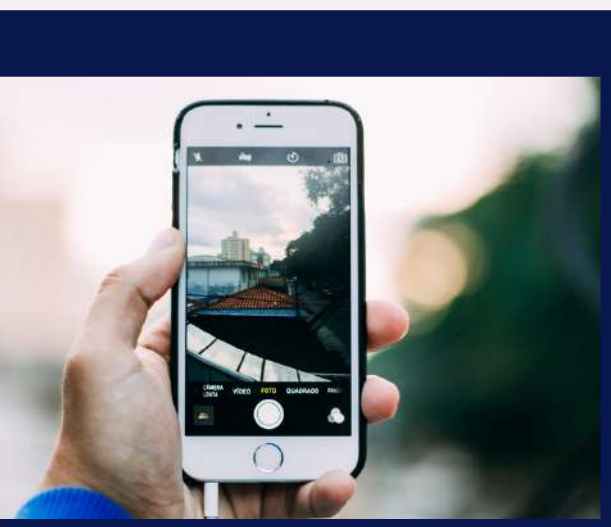
The time of digital storytelling varies from very short to long actions which can cover different time periods but can also be presented linearly and non-linearly within the drama. At the same time, in the context of digital drama, participants can use ready-made programs, platforms, applications and other digital technologies that enable them to present their story in new ways (educational virtual environments, digital games or storytelling systems such as My Storymaker, Kidspiration, StoryMat, Storytelling Alice, etc.).

It is worth noting that by improvising and creating digital storytelling actions and products, participants are also led to the creative production of written and artistic discourse and can transform digital narratives into various forms of texts, using ready-made applications or creative digital processes and games in which they are motivated by the animator-coordinator of the group. In addition, the content and form of digital storytelling can be an important research tool in digital drama and theatre research.

DIGITAL SCENOGRAPHY. TECHNOLOGIES & INTERACTION WITH THE SPACE & BODY

This section examines how Digital Technologies interact with the stage space of the classroom or performance space and redefine a new form of digital scenography for young audiences. Equipping youth workers space with computers, projectors and projection screens allows for the creative emergence of digital scenography in Restorative Justice, but also in many cases tends to minimize the presence of props and create new forms of hybrid scenography that combine stage objects with the digital environment. On screen, participants in digital drama can project digital photographs, taped material, animation, archival material and all manner of improvised, real or imagined material that they have explored or created as themselves or within a role.

Projection through the projector enables participants to experiment on: the relationship between live action and the projected image, still or moving, and to try out visual compositions with the body on the projected image, techniques and forms of digital shadow theatre and contemporary puppetry, interaction with verbal or non-verbal communication with the faces of the projected image, improvisations, interactive projection of theatrical exercises, games, and other digital interaction activities.

The projection through the projector allows participants to experiment on the relationship between the live action and the projected image (still or moving) through:

- improvisations in relation to the projected image
- visual compositions with the body and interaction with the projected image
- conversation or non-verbal communication with the video characters or with the digital still images, in or out of role

DIGITAL SCENOGRAPHY. TECHNOLOGIES & INTERACTION WITH THE SPACE & BODY

- visual compositions of bodies associated with the digital image through the use of scenic objects (complementary, contrasting or interactive relationship between image and body)
- the creation of choreography based on the interaction of the participants on stage or in the hall with the faces or objects on the screen
- the use of specific forms of theatre/drama education, such as digital shadow theatre, Black Light Theatre of Prague, modern puppetry, finger plays, puppets and the use of masks for youth audiences, with or without the addition of lighting sources
- interactive writing on the projected image using an interactive projector with an electronic pen or marker or using interactive writing, drawing and illustration programmes etc., [Fanouraki, 2016: 39-40].

The projection on the big screen in combination with the use of small light sources (small projectors, flashlights, etc.) or the parallel use of stage objects, increases the creative scenographic solutions and proposals in the production of a performance or a theatre programme. The projection of digital material requires appropriate preparation on the part of the coordinator and the team, especially if the team is also responsible for its creation (filming, recording, etc.). In the context of digital theatre and drama pieces, participants and leaders can also use the interactive whiteboard for cognitive as well as aesthetic and artistic reasons. In addition, in youth performances or events, Video or Projection Mapping can be used, especially when both ICT professionals and pupils are familiar and functional users of specific digital programmes and technologies for projection onto objects, buildings, alternative projection surfaces and for 3D projection of objects onto 2D surfaces. Similarly, creative digital painting and image design programmes at performance time can enrich digital scenography and increase participants' interest in the digitally reimagined stage space of their action.

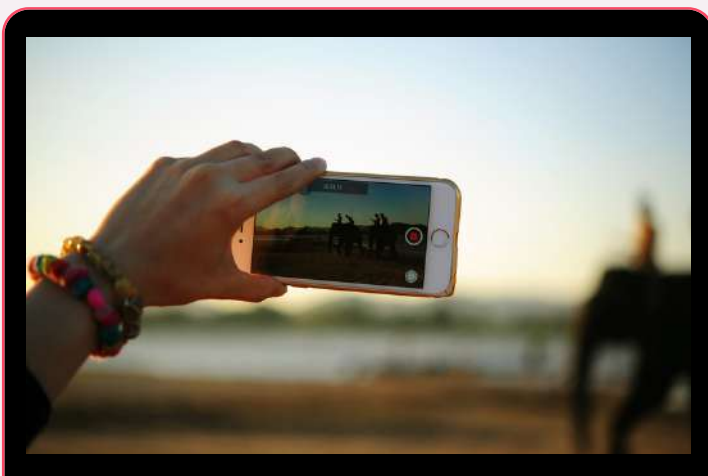# CREATIVE VIDEOS & DIGITAL PERFORMANCE

In the context of digital drama and theatre, creating and working with films and documentaries is a very creative and multidimensional stimulus but also the purpose of a curriculum unit or the end result of an action.

Short and feature films, documentaries, educational or television/online series can be the curriculum and content of a lesson, an activity or even a performance or a digital event. Films and documentaries serve as a starting point for the lesson or are used during a course with specific content or in the evaluation and feedback stage of the activities (Fanouraki, 2016, 81).

The theme, format and genre of a film can be the content of improvisations before or after watching it. Theatrical techniques and improvisations can be implemented at all stages of watching the film (before/after) and if appropriate (for specific activities) and during the screening which can be interrupted in order for students to guess, predict the end of the story or, alternatively, narrate their own version of the ending and then watch the rest of the film.

The film or documentary is material for the creation of performances, theatre and educational activities and can be adapted by the participants into an event, performance, short film, creative or theatrical writing, etc. In parallel, the film becomes an occasion for study and research on the techniques and structural elements of the script, acting for cinema, directing, photography, editing and each individual speciality/art of cinema.

CREATIVE VIDEOS & DIGITAL PERFORMANCE

The documentary can be creatively integrated into the participants' research on a topic and can be used as a material to be used by the students in the role of experts on that topic using Digital Technologies (Mantle of the Expert). In the context of dramatized history, the documentary is presented by the facilitator or participant in a role as one of the elements that advances their research and at the same time gives a new twist to the dramatization. Alternatively, the documentary can be a starting point for the drama and can be creatively adapted by the students through free improvisation or more guided activities.

Also, the creation of short films and documentaries by students can be the final outcome of the digital drama or can be integrated within a theatre education programme or a digital performance. The participation of students in the processes of designing and producing short films and documentaries enhances collaborative teamwork methods and helps to foster a team atmosphere and aesthetic perception of the seventh art. Modern digital media allow experimentation and video creation also through smart mobile devices, with easy access to image capture, sound and editing, but at the same time they require a cinematic literacy and an acquaintance with the set of co-creators who put the individual (or group) vision of the director into practice.
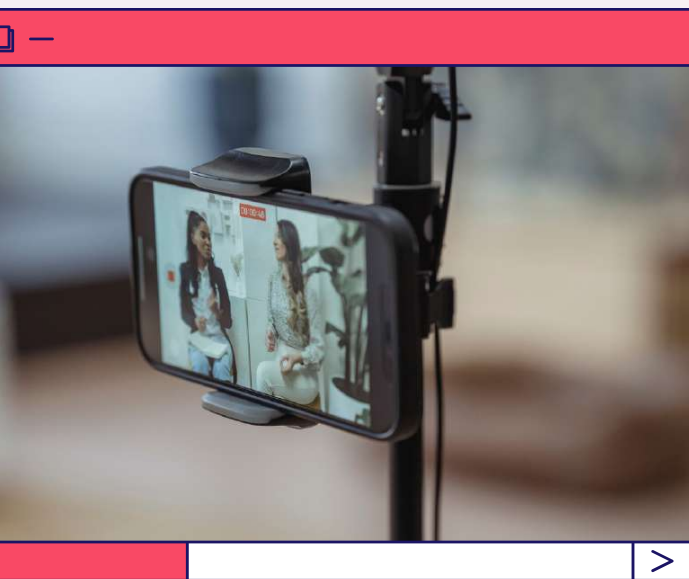
Conclusion

All the above mentioned digital and artistic methodologies motivate young people to use their creativity and open up about their concerns, opinions and needs and share them in a group setting. Digital Theatre and Drama combines different digital arts forms by offering freedom and ways to each single person to redefine its self within a safe, Team Environment.

PART
FOUR

MAKING INFORMAL LEARNING VISIBLE – VALIDATION OF COMPETENCES WITH LEVEL5
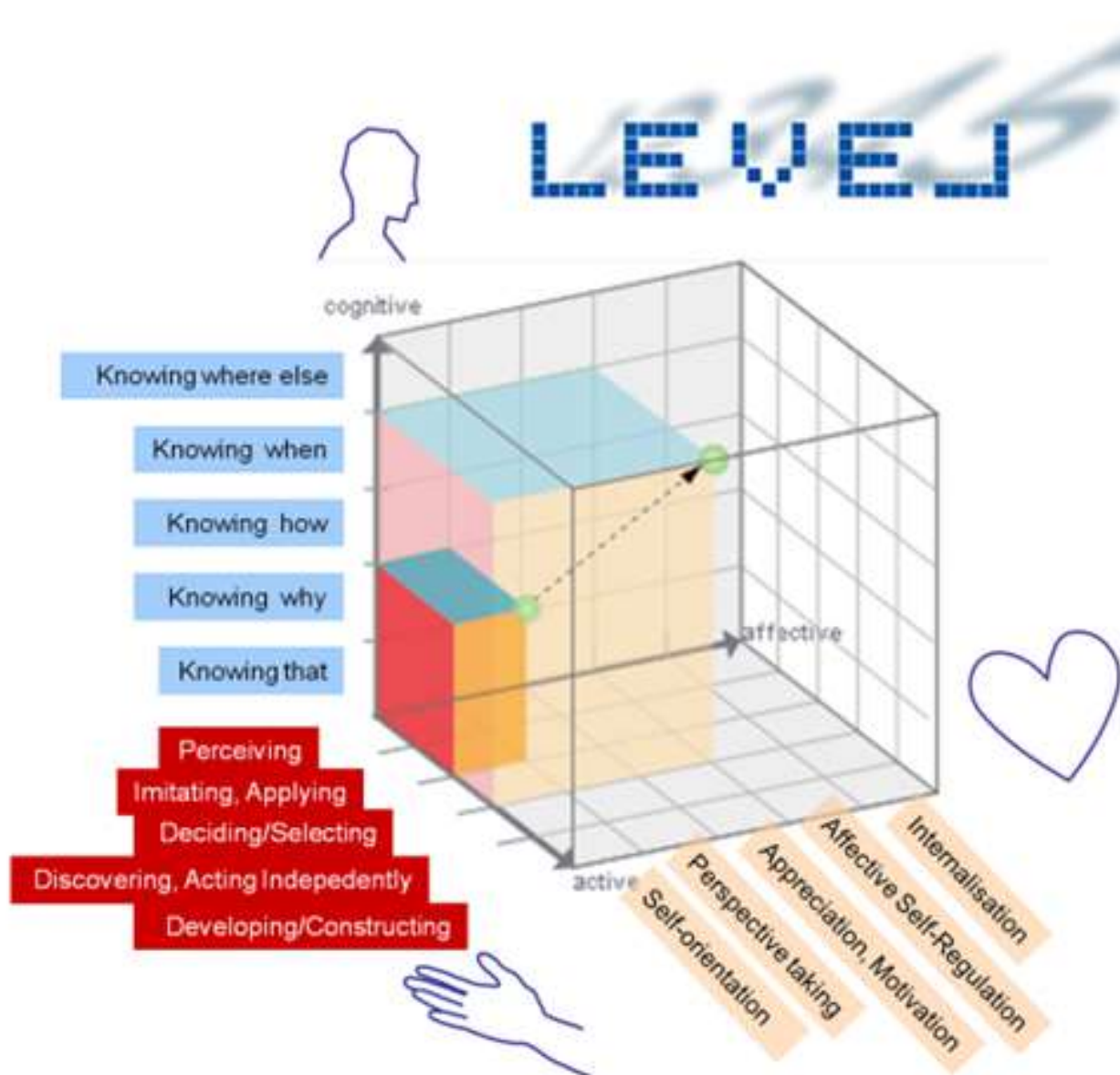
Because learning happens everywhere!

When we learn, we develop our competences, i.e. our capacities and potentials to meet challenges and to solve concrete tasks. Meeting these challenges, we grow – we are constantly evolving and become more capable. Since the age of the enlightenment we know by the works of the Swiss pedagogue Pestalozzi that learning happens with "head, heart and hand". In recent years neurobiological (brain) research has again clearly demonstrated that the non-cognitive dimensions are of special importance for learning.

The LEVEL5 methodology is based on these notions. In a three-dimensional model, the so-called LEVEL5 cube, developments of knowledge, skills and attitudes are visualised on five quality levels for two points in time, at the beginning of a learning activity and at the end. This way the cube visualises competence developments at a glance. The levels of a competence are defined through so called reference systems in which a competence is described on five levels in each competence dimension.

In the context of our DigiArts project youth workers have the opportunity to use LEVEL5 to reflect on their own learning and to reflect together with their learners on their learning and progress.

1 Validation of competences - for what and for whom?

Validation can be defined as 'the process of identifying, assessing and recognising skills and competences acquired in non-formal and informal settings'. Non-formal and informal learning and their validation aim at several demonstrable benefits – one is to promote motivation for development through recognition of learning. Validation can contribute to make learners more self-aware and critical and to engage in further learning. Another aim is to offer evidence of learning achievements gained outside the formal education system to be communicated to other stakeholders, e.g. to employers, and to promote the employability of persons with no or little formally recognised degrees.

Valuable competences, frequently developed through informal and non-formal learning, are rarely validated and certified by learning providers. This leaves a huge amount of progress and development that cannot be demonstrated or proven to potential stakeholders. Therefore, validation represents a considerable opportunity for vulnerable target groups and those people working with them.

One approach to validate competence developments is LEVEL5 – a system developed and piloted in a series of European-funded projects since 2005.

2 Level5 to validate the ability to use Restorative Justice in Youth Work

The LEVEL5 approach is based on a five-step procedure, starting with a description of the learning project or activity and ending with the evidencing of learning outcomes and the validation of learners and learning projects by means of the LEVEL5 software.

In the context of DigiArts LEVEL5 can be applied on two levels:

- to assess and recognise the competences developed by the involved trainers and youth workers in terms of embedding restorative justice into their learning activities with young people;
- to identify young people's competence developments and impact of restorative justice, e.g. through the implementation of learning activities offered by DigiArts.

For this purpose, the LEVEL5 approach was customised and contextualised to the project context:

For youth workers and trainers a reference system was developed where the competence of using restorative justice as a means to foster social inclusion in youth works through arts is described in a tangible way. By means of this reference system they can assess their competence to "*using restorative justice to promote social inclusion through arts*". Young people can reflect on and assess the impact of the learning

activities by means of a self-reflection questionnaire based on LEVEL5 related to their "*increased acceptance towards diversity, increased collaboration and cooperation, increased creativity and imagination, as well as increased awareness of the advantages, challenges and risks of digital work*".

3 The Level5 procedure

The LEVEL5 procedure for youth workers and trainers follows these steps:

- The youth workers and trainers reflect about their learning context and identify their learning objectives in the given context – we will call this „learning project". (If they strive for a certificate, they will have to describe their learning project briefly in the provided template that is available on the DigiArts platform.)
- They do a first assessment at the beginning of the learning phase: To this end, they read the competence description and the reference system and identify their competence level in each of the three dimensions. They give reasons or examples that prove their rating.
- They pursue their learning objectives in the given context.
- They do the second assessment at the end of the learning phase: They read the competence description and the reference system and identify their competence level in each of the three dimensions again. They give reasons or examples that prove their rating. If they wish to receive a certificate, they also write a summary of the learning process for each dimension.
- To receive a LEVEL5 certificate which evidences and visualises their learning progress in the competence field of restorative justice, they document their learning activity and the outcomes of their assessment. For further information they can contact the LEVEL5 office: info@level5.de.

Applying LEVEL5 with learners basically follows the same steps, only the assessment scenario is different.

- Young people are provided with the self-reflection questionnaire available at: **Link to competence spider**
- At the beginning of the learning phase, they make an initial assessment: For this purpose, they read the statements included in the "competence spider" tool and select their level of agreement for each statement. They then receive a visual representation of their statements in the form of a spider web. They can save this or have it sent to them by e-mail.
- The youth workers should hold a debriefing session and discuss the results of this first assessment and clarify any questions. They can also use this opportunity to discuss with the young people what learning outcomes they would like to achieve.
- The young people take part in the provided learning activities and pursue their learning objectives in the given context.
- The second assessment is done by the young people at the end of the learning phase with the help of the competence spider. They can review what they stated in the first assessment and compare their two spiders to see how much progress they have made.
- The youth workers should debrief again and reflect with the young people on their learning outcomes. They could encourage them to give reasons and examples that show the impact of the learning activities.

FIVE
BIBLIOGRAPHY

INDICATIVE BIBLIOGRAPHY

Bibliography

Carlson, M. (2014). Theatre: A Very Short Introduction. Oxford University Press.

Davies, B. (2021). Youth Work: A Manifesto Revisited – at the time of Covid and beyond. Youth & Policy, 1-20https://www.youthandpolicy.org/wp-content/uploads/2021/09/Manifesto-for-Youth-Work-2021-v2.pdf

Emert, T. 2014 «Interactive Digital Storytelling with Refugee Children», Language Arts 91 (6), pp. 401-415.

https://www.academia.edu/21313044/Interactive_Digital_Storytelling_with_Refugee_Children

Fischer-Lichte, E. (2008). The Transformative Power of Performance. A new aesthetics. Routledge.

Gavrielides, T. (2021). Power, Race, and Justice. The Restorative Dialogue We Will Not Have. Routledge.

Howard, F. (2017) The Arts in Youth Work: A Spectrum of Instrumentality? https://www.youthandpolicy.org/articles/the-arts-in-youth-work/

McGeoch, K. & Hughes, J. (2009): «Digital storytelling and drama: language, image and empathy», στο: Anderson M., Carroll J., Cameron D. Drama Education with Digital Technology. London: Continuum. Chapter. 8 [pp. 113-128]

McKenzie, J. (2001). Perform or Else. From discipline to performance. Routledge.

Murray, J. (1997). Hamlet on the Holodeck. The Future of Narrative in Cyberspace. Cambridge Massachussets: The MIT Press. [pp. 106-125]

Reicherts, M. (2015). Unleashing young people's creativity and innovation. European good practice projects. European Union.
https://ec.europa.eu/assets/eac/youth/library/publications/creativity-innovation_en.pdf

Chung, S. (2007). Art Education Technology: Digital Storytelling. Art Education, 60 (2), 17-22.
https://www.jstor.org/stable/pdf/27696201.pdf?
refreqid=search%3A95217837ca9bc25f576067e3b9ffe829

Prensky M. (2001a) «Digital natives, digital immigrants», Horizon9 (5).

Prenksy M. (2001b) «Digital natives and digital immigrants. Part II: do they really think differently?», Horizon 9(6).

Fanouraki, Clio, "E-Antigone through Drama Education with the use of Digital Technologies" [in English], Parabasis-(Academic) Journal of the Department of Theatre Studies of the University of Athens 15/1 (2017), pp. 83-93.

Web Links

http://www.voicethread.com
http://www.storycenter.org
http://www.teacherlink.org/content/social/digresources
http://www.ohs.org.uk